

PI:ELACHE

TRANSDISCIPLINARY PLATFORM FOR EMERGING ART, DESIGN, RESEARCH AND ACTIVISM

REPORT
2018

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OVERVIEW

decentralised production clusters and networks ..

Pixelache is an association of artists, cultural producers, thinkers and activists involved in the creation of emergent and experimental cultural activities, with a long background in electronic and participatory arts in Finland. It's annual festival has long been a focal point of gathering locally and for international guests.

However, 2018 was the first year in which a singular festival did not take place, postponed until May 2019 to benefit again from late Spring season mood. Instead, as a continuation of the decentralization experiments of recent years, the association experimented with distributed production clusters of Pixelache members, and additionally supported initiatives by a new generation of members. The following series of concentrated production efforts in Helsinki and international exchange projects took place:

.. A large scale conference titled Social Tools Conference and related workshop series focused on decentralizing models for organizations working in non-hierarchical ways, at Paasitorni and HIAP Suomenlinna. Additionally an installation of The Glass Room Experience project by Tactical Tech (Berlin).

.. An exhibition and performance programme at Myymälä2 presenting the Collective Intelligence project which intensively involved a group of Pixelache members over the past year in Sicily, Italy.

.. A maker-style camp, initiated from a Slovenian-Finnish collaboration between Cirkulacija2 and Koelse Association of Experimental Electronics, took place at Future Lake Art Research residency centre in Vihti, and its public presentation in Helsinki, titled Post Maker Camp.

Additionally related to the ongoing Temporary Pavilion research process, an open discussion and meeting platform, engaging with varied actors involved in urban planning within Helsinki titled 'Climate Changes in the City' at the Design Museum in Helsinki.

Parasite Radio continued with a collaboration with Catalyti's week against Racism. New members were encouraged with support of personal projects, including Equality workshop, Story Data Exchange about climate change. TrashLab continued in several sessions, taking stock and reflected upon its development over the years, while Pixelache Office took zero waste sustainability as a practical awareness project.

Pixelache Helsinki started a collaboration with Seinäjoki Art Hall, beginning with the PixelKids project, and this collaboration will continue as a outlying feature of Pixelache 2019 Festival.

Furthermore, Pixelache members were also involved in other international projects in the Baltic Region: The BioSignals project focusing on non-human communications as audio signals, that manifested with workshops and performances in Liepaja (Latvia), Virtsu (Estonia) and Berlin (Germany), as well as contributing to the Inter-PAGAN network discussed and contributed to the Inter-Format Symposium at Nida Art Colony (Lithuania).

Due to the distributed nature of productions, many of the activities were promoted online with a concentrated effort in social media promotion. However, this also lead to a distributed, and at times fragmented audience. Further efforts are necessary in the future for archiving past activity and promoting news, with a revival of the subscription newsletter.

Decentralised Internal Operations

In addition to the decentralised production efforts included in this report, we continued to experiment with our internal operation model within the association in 2018.

The mode of operation is geared towards working groups, and it is based on the tasks, interests and new trends that are formed and detected in monthly meetings of the whole community. We have expanded the administrative responsibilities among more members in order to deal efficiently with the multiplicity of tasks which arise through our operations.

To this end we have been introducing a practice of micro-tasking that enables members to directly participate in the administration of the organisation. These micro-tasks are paid in pixels, a virtual currency that can be changed into Euros at the end of each financial year, according to decisions made by the members and ratified by the board.

To enable the group to respond in a more agile way to projects that arise during the year we continue an instafund that members can apply to, and which is decided by members' meetings. The maximum amount available under the instafund scheme is 300 Euro, and this model is viewed by Pixelache as a cultural experiment in its own right.

This approach puts us among a growing group of emerging organizations and companies who have made efforts to redesign their operational structure in order to respond better to their needs and changing times. We have operated our new, decentralised organisational model for a full year now, and will continue to refine it in the coming year.

Pixelache aims to be agile; to make timely responses to emerging cultural and curatorial interests; and to interface with similar institutions and grassroots initiatives.

Andrew Gryf Paterson, Pixelache Chair

FESTIVAL

decentralised into 3 parts in Autumn 2018 ..

Pixelache Helsinki Festival has been ongoing since 2002 and has a reputation internationally as an intimate professional event, which has dynamically developed its content and contexts. It has been the largest electronic and transdisciplinary festival in the Nordic region and is part of an international network of festivals focused on various digital and open-source cultures and politics. In 2012 our organisation was awarded the Finnish state art prize, in recognition of the Pixelache festival that has: 'grown from a small event to a significant international festival series and network', and for the special character of Pixelache described as being 'alert to react to current issues in society and politics'.

After the 2015 festival that travelled through Living Spaces, and the 2016 festival delving deep into Interfaces for Empathy, Pixelache Festival 2017 gathered stories of Local & Decentralised governance. Tapping into the shift from centralised capital-based economies to decentralised and peer-based resource distribution, we offered the festival as a meeting point for local initiatives working on similar experiences. It became an open forum for the beginnings of a process that will culminate in the collective imagining and design of a temporary venue, that will be versatile and open to multiple uses.

In 2018 Pixelache continued from the 2017 festival, with the practice of decentralised production clusters: In other words, the 2018 festival exploded into three so-called 'mini-festivals' that took place in Autumn season (a larger festival was postponed to May 2019). This allowed for greater participation of our membership and redistribution of our efforts in multiple ways. Ironically, the content of the three mini-festivals, assumed familiar forms:

.. A large scale conference titled Social Tools Conference and related workshop series focused on decentralizing models for organizations working in non-hierarchical ways, at Paasitorni and HIAP Suomenlinna. Additionally an installation of The Glass Room Experience project by Tactical Tech (Berlin).

.. An exhibition and performance programme at Myymälä2 presenting the Collective Intelligence project which intensively involved a group of Pixelache members over the past year in Sicily, Italy.

.. A maker-style camp, initiated from a Slovenian-Finnish collaboration between Cirkulacija2 and Koelse Association of Experimental Electronics, took place at Future Lake Art Research residency centre in Vihti, and its public presentation in Helsinki, titled Post Maker Camp.

SOCIAL TOOLS CONFERENCE

25. - 28. SEPTEMBER

The Social Tools programme is focused on learning, testing and applying social practices that enable the decentralization and democratization of our ways to work and organize.

Decentralization is a term that is currently en vogue. It is often mentioned in conjunction with block-chain technology and cryptocurrencies, but we intend to focus our attention on the social implications of decentralization processes. Pixelache's Social Tools programme is for everyone trying to work in a different, more decentralized way: members of artistic collectives, co-ops, startups, NGOs, companies, museums, activist networks and so on. Pixelache has worked for many years to adapt a decentralized model. We came up with some of our own solutions that worked out, but struggled with some basic issues. We have realized that we are not alone with this struggles, and that those challenges are rather common to any group trying to work without a traditional command-and-control structure.

As often, the crucial questions proved increasingly complex as we tried to answer them: How can we be inclusive without spending all the time in meetings? How can we deal with power imbalances? What kind of practical tools - both social and digital - do these processes require? How can we undo our programming and develop an open, collaborative culture? How do we encourage participation, engagement, and shared responsibility? And if nobody is in charge, where does accountability come from?



Photo: Antti Ahonen



Photo: Antti Ahonen



Photo: Antti Ahonen

Social Tools Conference

The Social Tools Conference 2018 held in Helsinki opened with a symposium day at Paasitorni, a place central to the Finnish worker's right movement, with a purpose of providing an overview on current practices in decentralized organizing and building a common ground for the workshops at HIAP Suomenlinna.

The conference was an astounding success, bringing together over 250 registered participants from a wide range of fields. The conference was fully booked well in advance. The program of the conference featured 8 international and 4 local speakers and workshop hosts, including Nati Lombardo & Rich D. Bartlett from Loomio/Enspiral, Sven Latzel from Sociocracy 3.0, Sophie Hope & Nick Mahony from the Cultural Democracy Movement, Karoliina Luoto from Codento, Maikki Siuko from Sitra, Oona Frilander from Demos Helsinki etc.

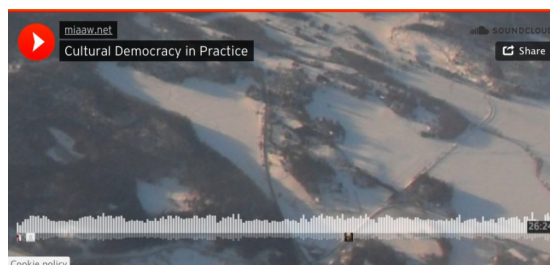
As an additional part of the conference, we invited Tactical Tech from Berlin to host their Glass Room Experience exhibition in Kamppi metro station platform throughout the conference (see page 6 of this document).

Social Tools Training Sessions

Based on the success of the conference and the frequent requests by participants we designed a follow-up program starting in November 2018, and continuing throughout 2019. This training program of 6 sessions is based on the "12 Patterns of Decentralized Organizing" as outlined by Nati Lombardo and Rich D. Bartlett from Loomio/Enspiral in their workshop.

For each of the peer learning sessions, we focus on one pair of those 12 patterns. We exchange experiences

and practices, do some exercises and deepen our understanding of the patterns. The 6 sessions will furthermore outline and develop the program strands for the 2nd Social Tools Conference in Helsinki in September 2019.



Screenshot

Meanwhile in An Abandoned Warehouse

In addition Sophie Hope and Owen Kelly began a podcast called Meanwhile in an Abandoned Warehouse to continue the discussions about cultural democracy that began on Suomenlinna. The first episode was uploaded to <https://miaaw.net> on October 12 and a new one has been uploaded every second Friday since then. We have recorded conversations with activists in Finland, England, India, the USA and Australia. Miaaw currently has approximately 500 listeners. In March 2019 it was accepted for distribution on iTunes, Stitcher, and other podcasting services. All the episodes (eleven so far) can be accessed through <https://miaaw.net>.

The core Social Tools team are Pixelache members Owen Kelly, Oliver Kochta-Kalleinen, Agnieszka Pokrywka, Ilpo Heikkinen, Andrew Gryf Paterson.

See <http://www.socialtools.us> for more details and documentation from both the conference and the training program.

THE GLASS ROOM EXPERIENCE

26. SEPTEMBER - 14. OCTOBER

As an additional part of the Social Tools Conference, we invited Tactical Tech from Berlin to host their Glass Room Experience exhibition in Kamppi metro station platform throughout the conference.

What is personal data in an age when our data is everything but personal? Our websites, apps, social media and 'smart' devices all thrive on the same thing that makes tech companies billions – data. Not just any data, but our data. In 2030 there will be an estimated 125 billion connected devices – 14 for each person. That's a lot of smart toothbrushes. Will all these new technologies really make our lives more efficient, healthier and safer? The Glass Room Experience explores the companies and mechanisms that make our everyday technologies as well as connect the Internet of Things (IoT).

The Glass Room Experience was an exhibition created by Tactical Tech and hosted by Pixelache. It took place hand in hand with the Social Tools conference due to the apparent interplay between decentralization and privacy. The Glass Room Helsinki rendition occupied the actual glass room at the Kamppi Metro station platform. During the opening on September 26th, the passengers had a chance to meet Bec Slip, a Tactical Tech crew member. Bec was also available on September 27th at the Kamppi Metro station platform, and on September 28th at Juttutupa. At the same time, the visitors could grab a Data Detox Kit, a free 8-days tutorial on turning digitalself into healthier and more in-control.

The exhibition lasted until the 14th of October and was experienced by at least 6800 visitors.

See for further info:

<https://datadetox.myshadow.org/en/detox>

The main organiser of the event is Social Tools Group Member Agnieszka Pokrywka and the exhibition was generously supported by Goethe Institut Finland.



Photo: Agnieszka Pokrywka



Photo: Agnieszka Pokrywka



Photo: Agnieszka Pokrywka

POST MAKER CAMP

13. - 21. OCTOBER

Post Maker Camp

This project involved the Finnish rooted side of an exchange project between two artist groups Koelse from Helsinki, Finland and Cirkulacija 2 from Ljubljana, Slovenia, and was hosted by Future Lake Art and Research Residency Centre near Vihti, approximately one hour from Helsinki.

In the recent decades, digital communication and technology have thoroughly spread to every field of society and human life. This also includes art, with new media, usage of electronic instruments in music, application of technology in otherwise traditional fields of art and similar phenomena growing rapidly and establishing themselves. It is easy to place this development into a more general frame of increasing importance of the rational, scientific and technological thought. However, it is becoming increasingly evident that while the rational approach provides staggeringly efficient tools and provides answers to many questions that were previously complete mysteries, it is not a sufficient base for a balanced, happy human experience.



Photo: Antti Ahonen

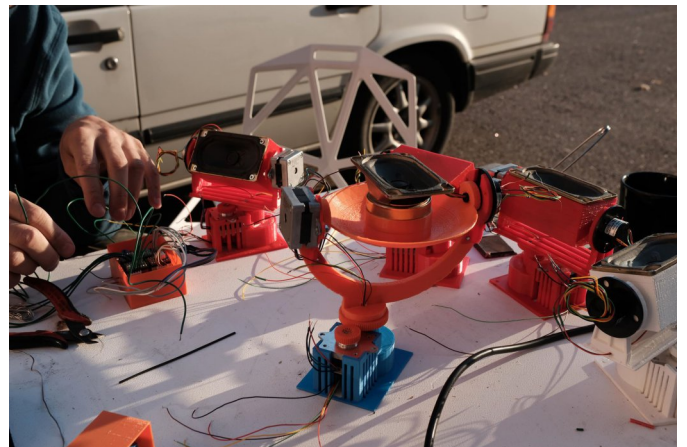


Photo: Antti Ahonen



Photo: Antti Ahonen



Photo: Antti Ahonen

Here we proposed to undertake the above agenda in the field of contemporary art by establishing an international artistic exchange program between art groups that apply technology in their work and have been either consciously investigating the rational-irrational imbalance or have been fumbling in that direction. The objectives are to provide a channel for presenting such topics, to establish connections between groups working in the field, and to enable both interested young and established artists to contribute and exchange meaningful conversations about the topic.

For the 2018 exchange, the two artist groups Koelse from Helsinki, Finland, and Cirkulacija 2 from Ljubljana, Slovenia were invited as the core participants. Each group hosted one event, called a camp, during 2018 with the other group as the attendee. The first camp was held in May 2018 in Ljubljana. The general concept of the program contains the exchange of ideas, artistic collaboration and inclusion of new participants. Ideas are exchanged in the form of facilitated discussions and presentations, whereas artistic collaboration takes the shape of a joint working session which results in jointly created work of art. The inclusion of new participants is achieved with apprenticeship programs and organization of bold cooperative projects. A group of eleven participants collided their skills, interests and personalities during the week in the secluded Future Lake centre.

The program is envisioned as a continuous program spanning many years, with further exchanges planned to happen every year. Their details are fleshed out based on experience gained from the 2018 edition.

The Finnish part of the project was coordinated by Pixelache members Antti Ahonen, Saša Nemec and Koelse member Otto Urpelainen. More information at <https://pixelache.ac/projects/post-maker-camp>

Post Maker Organism

The Finnish part of the Post Maker Camp culminated in a audio - visual performance held on the 20th of October 2018 at Merikerho, at Merikerho Club on Sörnäisten Rantatie, Helsinki.

The camp participants emerged from the retreat for development and discussion of the following: "The fetishisation of doing. We see a clear need to address this topic explicitly. To find answers, two exchanges called Post Maker. The process floats between audio-spatial immersion, paranormal technology, sequencer music and fish god worship". The event was organised by the production team at Merikerho and executed by Cirkulacija2, Koelse and Pixelache members, as well as the apprentices. All of them performed with various approaches to the theme, engaging with generative audio, video and 3D printed robots.

The organism was: Borut Savski (SL), Antti Ahonen (FI), Otto Urpelainen (FI), Stefan Doepner (DE/SL), Aku Seppälä (FI), Christiana Bissett (SCO/FI), Tuomas Häkkinen (FI), Saša Nemec (SL/FI), Kinga Kozłowska (PL/IS), Boštjan Leskovšek (SL), Andrew Paterson (SCO/FI).



Photo: Antti Ahonen

COLLECTIVE INTELLIGENCE

18. - 24. SEPTEMBER

Collective Intelligence is a series of deep-dive sessions lasting up to one month; they are encounters where artists, thinkers and activists work on parallel and shared projects, influencing each other in a convivial frame. It started in 2016. The participants in 2017-18, living and working in Finland, Germany, Slovenia and Italy, have formed a group based on their long experience with trans-disciplinary projects.

The artist group exhibited part of their ongoing artistic processes during one week in Helsinki at Mymälä2 gallery. The show featured a series of works realised between Finland, Germany and Sicily, in occasion of the artists' participation to Manifesta12, and during their group residency at Fondazione Orestiadì. Their process continued in October during the project Il Traffico, as part of Manifesta12's 5x5x5 program.

The title of the exhibition, Growing a Language, uses the word growing as opposed to developing because it wants to contest the idea of development in its entirety. Urban development for instance often excludes plants, animals, and other biological and emotional factors from its planning and implementation. The act of growing a common language implies the amplification of the relations between different creatures and their environments, being critical towards the typical rational mode of developing systems and realizing dreams.

The common discourse on sonic, visual, conceptual, or text-based approach, emerges from the different subjectivities, entangling and enlightening the intersections of the artists' practices.

Collective Intelligence participants are: Antti Ahonen (FI), Ionas Amelung (DE), Alan Bulfin (IE/FI), Johanna Fredriksson (FI), Jytte Hill (DE), Erika De Martino (IT/FI), Saša Nemec (SI/FI), Egle Oddo (IT/FI), Marjatta Oja (FI), Timo Tuhkanen (FI)

The exhibition in Mymälä2 was coordinated by Pixelache members Antti Ahonen, Alan Bulfin, Saša Nemec, Egle Oddo and by Johanna Fredrikson, Erika De Martino and Marjatta Oja and was supported by Pixelache Helsinki networks, Helsinki City, and Mymälä2 gallery. Partners: Fondazione Orestiadì, Koelse.

More info: <https://pixelache.ac/events/growing-a-language>



Photo: Antti Ahonen



Photo: Antti Ahonen

PROJECTS

BIO SIGNALS

Summer - Autumn 2018

BioSignals project organized four events in 2018 on human-non-human communication taking its theoretical framework from biosemiotics. Every event has taken place in a different country (Finland, Latvia, Estonia and Germany) in an attempt to strengthen networks between actors working on new media, bioarts and hybrid practices.

Half of the events have been practice-oriented workshops resulting in art pieces that have been presented publicly in an art event context as well as broadcasts on internet radio. The other half have focused on theoretical discussions on both human-non-human communication and meaning-making as well as on the hybrid arts' role in interspecies communication and their contribution to biosemiotics.

Battery is the Message 18. October 2018

New media technologies are dependent on energy and material resources. Especially for mobile and handheld devices, batteries today constitute the primary backbone of portable energy storage and supply. Despite over decades of research, they remain assemblages of messy chemicals, hazardous, black-boxed and subject to thermal runaways. This talk excavates the battery as a key component of media technologies, that not by itself can be considered media for dataflows, but without which media cannot operate nor exist. How is the battery's obsolescence tied to modern media and its throwaway origins? Why and how hardware design came to conceal it and how software today merely provides a surface tweak? From mining to manufacturing to toxic landfills, what are the materialities of the battery's contemporary life-cycle in the so-called circular economy? By a thorough excavation, Samir Bhowmik contends that a historical and technological understanding of portable energy

storage is critical to shaping an environmentally-ethical future of new media.

The lecture was streamed live via Korppiradio together with radio programme related to the talk's theme.

Sound Days Liepaja 2018 26. - 31. May 2018

Sound Days Liepaja 2018 is a yearly festival organized by MPLab, in Liepaja - Latvia. In this context, our project Bio Signals was part of Sound Days presenting a workshop on Sonic Wilderness by Antye Greie Ripatti, a seminar by our members Andrew Paterson and Mikko Lipiäinen, and a workshop on Radical Projection Mapping by Krišjānis Rijnieks. On top of this program our member Juan Duarte was invited to present a live Audiovisual performance inspired by the idea of Enactment, consisting of a set of live electronics improvisation, blending sonic beds made with analogue synthesizers and radio signals from the local stations, the sonic sources were used to create sound reactive visuals that tried to bring a mood of focused listening on an environment of sonic signals.

Maalabor's Toortumik 2. - 6. June 2018

The BioSignals team were part of last year's Maalabor's Toortumik media art and nature festival residency in Virstu, Estonia. The residency was comprised by one afternoon workshop by Pixelache member Juan Duarte related to electronic sensory interfaces (Raspberry Pi) with the participation of dance and audio students. Field recordings with Aeolian Artefacts gathered and recorded various elemental (wind) and electromagnetic features of an environment. The BioSignals research at Maalabor continued with a five days interrogation on bioacoustic interfaces with invited artist-researcher Laura Beloff.

Art Laboratory Berlin 24. - 25. August 2018

In August the team travelled to Berlin, where they presented their project at Art Laboratory Berlin. The event started with a report on the activities and reflections on ethics of engagement, support, sustenance, communications of, about, and for the other. The day continued with a public seminar introduced by Mikko Lipiäinen and Andrew Paterson, with contributions by Lilli Tölp, Laura Beloff, Juan Duarte, Pedro Soler (remote), Antye Greie aka AGF (remote), Krista Dintere and Krišjanis Rijnieks. All was rounded off with a two day temporary listening station installation including material by Juan Duarte, Laura Beloff, Martinka Bobrikova and Oscar de Carmen, Swamp Radio group (Krista Dintere, Ieva Viksne, Diana Mikanova, Paula Ostupe, Kaspars Levalds) and Samir Bhowmik and ended with a live Audio-visual performance 'Live Decomposition' by Sarah Hermanutz and Nenad Popov.

Radio broadcasts streamed through Korppiradio, included audio material by Martinka Bobrikova and Oscar de Carmen, InterSpecifics, Antye Greie-Ripatti [aka AGF, poemproducer], Laura Beloff, Juan Duarte, and from Parasite Radio archive: Renno Fenerich, Bartaku, Melliferiopolis project, Denise Alves-Rodrigues and Julia Franco Braga, and NASA.

The project is organised by Pixelache members Andrew Paterson and Mikko Lipiäinen in collaboration with partner organisations KorppiRadio (FI), Maalabor (EE), MpLab / Art Research Lab, Liepaja University (LV) and Art Laboratory Berlin (DE).

For more information go to www.pixelache.ac/projects/biosignals



Photo: Andrew Paterson



Photo: Lilli Tölp



Photo: Andrew Paterson

CLIMATE CHANGES IN THE CITY

22. November 2018

In relation to Pixelache's ongoing 'Temporary Pavilion' research in Suvilahti, Egle Oddo organised in collaboration with architect Pedro Aibeo a discussion forum event at Design Museum Helsinki, about the possibilities of participatory urban planning.

Invited speakers included Panu Lehtovuori, Professor of Architecture, Head of Research Group Urban Planning and Design at the University of Tampere; Anni Sinnemäki, the Deputy Mayor for Urban Environment of the City of Helsinki.

Is the 2050 urban plan of Helsinki, a plan from and for the right side of our brains? Is it mostly concerned with order, functionality and clarity? The left brain hemisphere concerns the detail, the right the larger scale, they need to coexist and communicate in order to be the masters of chaos in a growing complex world. Helsinki seems to be leaning, as most growing cities, towards experimentation, but in reality it shuts down spaces where such has started bottom-up and as spontaneous cooperative processes from independent citizens. So why are cities being built towards permanent structures? Why is top-down winning the needed balance? Why are there so many empty buildings? Why such rigidity in cities when most of us citizens are becoming more and more fluid in changeable life-styles! Do we need pockets of chaos in the cities, like Suvilahti in Helsinki, to feed this duality between the left and the right brains?

The project was created and organised by Pixelache members Egle Oddo and Alan Bulfin and Pedro Aibeo, MSc, MSc PhDc Architect at Aalto University.

The event was live streamed through Korppiradio: <http://korppiradio.net>. In addition an article written by Aibeo and Oddo was published in Voima magazine, issue November 2018.



Photo: Antti Ahonen



Photo: Antti Ahonen



Photo: Antti Ahonen

EMPATHY AS RESISTANCE

throughout 2018

Empathy as Resistance was a discussion group led by Anastasia Artemeva, that met during 2017 to focus on themes that are common within our process-based projects. During Pixelache Festival 2017 we held a special edition meeting, in a format of discussions, workshops and a community meal, open to all. The aim was to reflect on the questions raised during the discussions this year and view them within the context of our practices. For our meetings, we had been preparing questions that relate to the subjects of empathy as resistance. Some of these questions developed deeper, and some left open-ended. The following sample report was made on Pixelache.ac in January 2018:

Self & Other

Q: Self & self -representation: Empathy is rooted in the idea that there is me and there is other. From your own empathy experience, do you have memories or experiences where yourself is not so framed, and where you experience the sense of empathy? What kind of situation is it?

A: My experience, having done some physical exercise that is meant to expand the sense of self, it is the come back from the trip state that has always been interesting, how much that expanded state affects the normal life after. Although of course there are also moments where that happens by itself, where we don't need any experiences, yet how is it triggered? Maybe with a close friend, with a person whom you trust, you can feel that you are heard, you are seen, you share... Intimacy? Maybe this is one moment where you can forget that the other person is "the other", maybe they become "significant other"?

A: I'm thinking about the difference between otherness and difference. Difference is the basic condition of everything, and then otherness comes after.

A: I don't think that you can become the same, or that the role of empathy is to erase those distinctions. There is an integrity of two

entities related. Empathy is what passes between them, but they are still distinguishable. An edge of empathy is when you become confused which is you and which is outside of you. Could there be "you and not you" which is not an unhealthy influence? Empathy takes so much energy. I wonder if there is another way, no to fall into this trap of co-dependency. With plants for example - you keep each other alive. Are the relationships that you are having, are they you? Are they creating self? For example, parasites can make you act in a certain way, they can change the colour of a fish so the predator catches that fish.

A: For empathy to exist, does there need to be a certain degree of otherness, so you can say "I empathise with this person"? If following, for example, a dictionary definition of empathy, one empathises - she is able to feel how the other person is feeling. So then does the other need to be removed enough, for the act of empathy to exist and to make sense? If they are too close to you, is there a need for empathy, does this term have weight? On the other hand, can one empathise with a virus or with a parasite, or is it too far removed? Is empathy a special effort you make for someone totally other, yet they are close enough that you understand what you are going through.

A: I think the problem in empathy often is that people think that they can know how the other is feeling. I mean at least I don't think that I have the right to say that I feel what you are feeling, that I can be the one who defines the ability to empathise. The defining needs to come from the person who is being empathised with.

But if we think about empathy as energy that moves between, then you can feel something and they can feel something, and it doesn't need to be the same. Even if for example I feel sadness and you feel sadness, it can be manifested differently in these different host bodies, but there is some kind of relationship between those.

The project was prompted by the Empathy as Resistance Pixelache project and taken over by Pixelache member Anastasia Artemeva.

EQUALITY WORKSHOP

15. April and 1.-2. December 2018

The Equality Workshop focused on peer development and creating inclusive work environments at our organisation Pixelache, including other trusted invitees. Overall the workshop attendees were eleven persons.

Part I

The focus over day 1 was on analysing and understanding the privileges of individuals within a group with questions of 'origin' as a topic and a connecting thread, including gender roles and performances.

We had a laboratory on the power of group intelligence and the way we govern ourselves, aiming towards becoming a 9th brain. As referred by Father Edwin John (Tamilnadu South India) the 9th brain is a central brain that happens when we as a group come together and don't go into command and control mode, but instead work in terms of facilitation. A 'Privilege Walk' and Resources Identification were the two exercises to uncover individual habits within a group setting. Physical activity inspired by parcon artist Andrew Suseno was used to identify suppression techniques, physical challenges of individuals, and what support one offers in such cases.

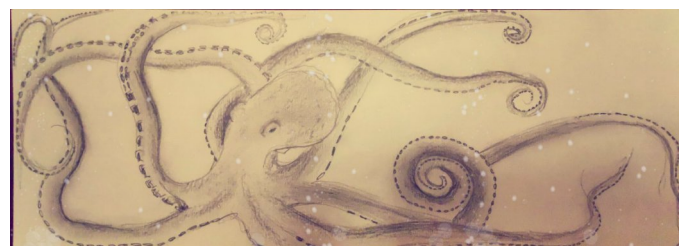
Part II

The first part of day 1 was focused on discovering tools of communication. Establishing formulas based on Non-Violent Communication (NVC) methods by Marshall Rosenberg. To give an example: Instead of saying 'where did you put the files? I can't complete my task because of you,' you can say: 'I am unable to complete my work because I can't find the files on our shared Documents. I need help in finding the files.' This is an essential tool for decision making when it comes to consent and objections without blame placing, and proceeding with organisational decisions effectively

and fast. The second part of day 1 was focused on Co-counselling, where we worked on active listening.

On the first part of day 2, Ashwin Kumar Rajan, a behaviour design expert, introduced to us to the concept of Cognitive Dissonance and Self Image, which helped us bridge the crucial aspect of organisational co-existence, and conflict. We continued with a focus on Conflict Resolution with case studies by the participants with the following Focus Points: Vision (the desired outcome), Mission (the big picture), Aims (products services experiences transformations, raw materials) and Values (that define the culture). With these clear focus points, it was easy to uncover the conflict. The group derived into one case on how to co-create despite conflict. A concrete decision surfaced at the end of the second workshop to reformulate conflict resolution as restorative circles.

The Equality Workshops were facilitated by Vishnu Vardhani Rajan (Body-Philosopher), collaborating with Founder and Behaviour Designer Ashwin Kumar Rajan and used research material by Father Edwin John, Parcon artist Andrew Suseno, NVC tools by Marshall Rosenberg, and master suppression techniques by Berit Ås.



Sketch: M B.

FERMENT LAB

17. April 2018

Bacterial Swap Shop

In 2017 Ferment Lab project was busy and active however all the activity took place in Strasbourg, France! This event hosted by Kuusi Palaa in April shared reflections and celebrated the process with a 'bacterial swap' evening within the Helsinki scene.

Pixelache members Andrew Gryf Paterson and Agnieszka Pokrywka shared their five-part Ferment Lab Strasbourg Zine in printed form, which focused on the year-long process commissioned by Le Shadok, a digital maker cultural centre in Strasbourg, and the collaborations they made in the process. Together with Nathalie Aubret, they focused their lab on cabbage, in particular, Kimchi, Choucroute (Sauerkraut), and other vegetable ferments, but they got their toes and fingers moist with dancing, pH experiments, DIY microscopy, and edible artefacts. They also reported on the outcome of the process they contributed to the group exhibition 'Strasbourg: Laboratoire de Demain' exhibition (10 October 2017- 21 January 2018) at Le Shadok, where they made an interactive touch-listen table of our tools, jars and leftovers.

The Bacterial Swap Shop event was an occasion to swap and share their ferment starters, inviting participants to bring their crocks, krauts, kombucha, kefir, juices and other delicacies.

The project Ferment Lab is organised by Andrew Gryf Paterson, Agnieszka Pokrywka and Nathalie Aubret.

Zine and further info via:

<https://www.pixelache.ac/projects/ferment-lab>

Event info: <https://www.pixelache.ac/events/helsinki-bacterial-swap-shop>



Photo: Andrew Paterson



Photo: Andrew Paterson



Photo: Agnieszka Pokrywka

INTER-PAGAN NETWORK

October 2017 - October 2018

Inter-PAGAN (Pan-disciplinary Arts and Grounded Anthropocene Network) aimed to develop over one year shared understandings and competences in regards to where localized cultural heritage traditions meets contemporary arts, music, heritage-craft, food and politics in Northern Europe.

The network, co-facilitated by Pixelache member Andrew Paterson with Nida Art Colony artistic director Vytautas Michelkevicius, aimed to create a space for interdisciplinary exchange on hybrid practices which engage with or reinterpret older ways of creating, making and doing, in relation to natureculture, local identities, heritage and belief systems. The network assembled at a time when cultural workers are challenged by representational and political movements in conflict: those which promote diversity on one side, and on the other reduce complexity to national or ethnic perspectives.

The year process started with a physical meeting in October, a series of online video-conference gatherings, for some a short residency at Nida Colony, contribution and participation in the Inter-Format 2018 Symposium at the same location in Nida, Lithuania.

While the first network gathering took place in late October 2017 in Riga, hosted by Lauska at Trīs Krāsas cultural centre, online meetings began monthly in January, February, March and April. On these occasions it was also an opportunity for each partner to share their updated proposal related to the symposium. The 3rd online meeting was hosted by Pixelache, and focused on the topic of remote communications, due to the specialist interest of Pixelache member Mikko Lipiäinen.

Pixelache member Mari Keski-Korsu contributed to the Symposium with the Sylvian Skinship workshop, based on her expertise in Sauna-centred healing and

traditional heritage whisking practices, including local-tree knowledge. Together with other partners and attendees, she also co-led a discussion on matrix of power analysing, in order to create an empathy exercise for the participants to study colonialism and indigeneity.

Pixelache was one of nine partner organisations, including Lauska (LV), Interdisciplinary Arts Group SERDE (LV), Scottish Sculpture Workshop, OsloMet (NO), University of Arts Helsinki, Maalabor (EE) and Książyc (PL).

The network was funded by Nordic-Baltic Mobility Programme for Culture and Lithuanian Council for Culture with the Lithuanian Ministry of Culture, awarded to Nida Art Colony.

You can find more information about the project at: <http://nidacolony.lt/en/projects/inter-pagan>
<http://www.artsufartsu.net/sylvian-skinship/>



Photo: Andrej Vasilenko

PIXELKIDS

13. - 18. October 2018

Pixelkids programme is primarily focused on supporting the engagement that occurs between artists and children and in developing a way of working through their own individual creative thinking. The outcomes from this engagement serve to further promote technology-based creativity and forms of electronic craft. Pixelkids supports and builds confidence through playful workshops for children and young people as active cultural creators in their own right.

The light robot class

Our member Alan Bulfin produced in collaboration with Roi Ruuskanen from Käsityökoulu Robotti a robot building class for kids and art educators. The goal was to work with Käsityökoulu Robotti and an art educator that would continue to teach electronic arts. This led to working with the Seinäjoki Art Hall where art educator Elina Teitti has equipment and facilities for making electronics and digital art. It is normal for libraries and cultural houses to have digital and electronic tools available to the public throughout Finland but not many teachers promote these tools for creative use.

There was clearly a demand for teaching electronic art as the robot class in Seinäjoki was fully booked the day of its announcement with more than 40 participating kids. Between parents and children, there were 80 participants in the robot building class, this would have been more if resources and time were more abundant. The class used glue guns to stick the components together and the class was suitable for kids aged 4 to 8 years. As the robots were activated by a light diode, we also built houses for the robots that kept them in darkness until opened, then each robot would begin vibrating. After each class of 10 participants was done we gave space in the library for the kids to play with there new robot. While Roi Ruuskanaen taught the robot

building class, Alan Bulfin showed examples of robot houses that could be made. Elina Teitti was the fixer of any robots that did not work which she said made her realise most problems were a matter of trial and error. The day went fast and each participant went home with a robot. More importantly, it was also an eye-opening experience for Elina Teitti she said that this type of class is very straightforward and can be done again.

During the light festival, a cardboard and tin foil mini-town of light robots was on display in the kid's section of the old Seinäjoki library. Feedback suggested the robot building class was very successful and Seinäjoki Art Hall wishes to develop this digital art program in Seinäjoki library and the new art hall. This was achieved by Pixelache through timely collaboration with Käsityökoulu Robotti, via a number of meetings, finding out where the most impact could be created. Although this project was a success it was supported as only had one event outside Helsinki, due to lack of resources. The project Pixelkids has collaborators but only involved/supported one member of the organisation, and this needs to be addressed for the future, so that it moves forward, continues its collaborations, and continues to build youth confidence in digital and electronic art.

The project was coordinated by Pixelache member Alan Bulfin.

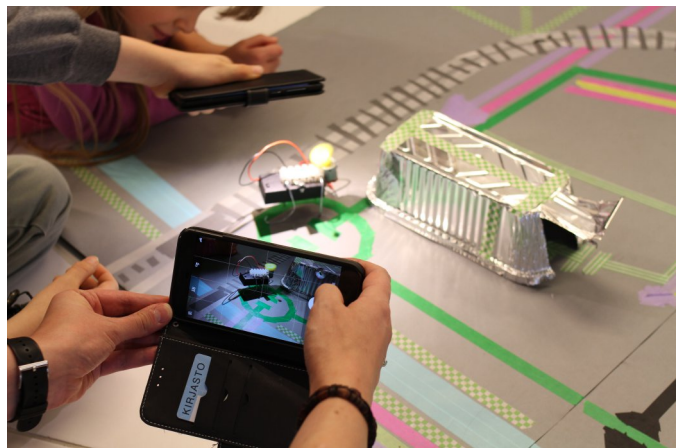


Photo: Eina Teitti

POLITICS AND POIESIS IN TELEMATIC PARTICIPATION

23. March 2018

Parasite Radio is part of Catalyisti Week Against Racism 2018, featuring the collaboration of international groups that work toward the development of mechanisms for free expression, as a means to reach democracy and citizen participation. In this event, we attempt to approach new media technologies as a platform for minorities to raise their voice against the abuse of power by hegemonic groups, based on beliefs of cultural and racial values. The relation between art, politics, and technology raised in this event tries to enable a discussion that provides grounds for artistic labour around social issues: in other respects to recognize the poiesis of technology initiatives around social concerns. Among these, the issue of racism is one of the main questions of this historical period in Europe.

On the 23rd of March, an event combining telematic discussions and sound art was organized in WHS Theatre in Helsinki, Finland and simultaneously ITAPECO in Arraial D'ajuda, Brazil. The event started with the introductory talks of the event organizers and the guests who then proceeded with a short panel discussion.

Talk by Maka from Rhizomatica is available at: https://archive.org/details/stereodrum_gmail_Maka

Maka

Maka, one of the seven members of Rhizomatica that works in the Oaxaca region of Mexico connecting hackers and indigenous communities to establish community owned and controlled cell phone services, gave an insightful presentation on the possibilities and importance of communities taking the initiative in developing and implementing new media technologies in their lives. As Maka's examples demonstrated, such

an initiative will lead to complex and multi-layered processes involving dialogue between the communities and the legislative and governing bodies of different levels making it profoundly political - and most important challenges the paradigmatic assumption of the roles of big tech companies as the providers and the rest as the mere receivers of new technological solutions.

ITAPECO

The tele-presence of Brazilian ITAPECO, an initiative from the same continent than Rhizomatica, lead the talk about the international repercussions of Mexico's indigenous communities' attempt to build political agency regarding the electromagnetic spectrum required for communal media development aiming for autonomy. In the moment when governments, trans-governmental unions and tech giants such as Facebook, Google and Amazon seem to work in unison for securing the control of both the telematic communication services and infrastructure for the few big corporations, there is an apparent need for a torrent of global scale civic mobilization for occupying the techno-economic-political sphere that is, as observes Maka, assumed naturally taken care of by the tech industry and governmental bureaucracy. While Oaxaca's indigenous communities and actors such as Rhizomatica certainly are an inspiring example, maybe they also provide a certain level of moral leadership and a substantial contribution of ingenuity for such a movement in the times of the Cambridge Analytica scandal?

ITAPECO invited two solidarity economy activists from Porto Seguro: Juliana Queiroz dos Santos and Rafael Emídio Torres. They shed light on the problematics of numerous solidarity economy projects in Brazil and the importance of the application of open source solutions

to these economic initiatives. To approach the community organizing and inter-communal movement building from these two perspectives: (telecommunication) technology by Rhizomatica and (solidarity) economy by Juliana and Rafael felt very productive.

After the round table, there was a tele-talk and screening by artist Nicolas Montgermont. His Radioscapes piece resonated well with the earlier discussions on the question of the political control of the electromagnetic spectrum, making the mind's ear shifting its focus from local to interstellar.

Talk by ITAPECO is available through archive.org and on this link: <https://archive.org/details/itapeco>

Talk by Nicolas Montgermont is available through archive.org and on this link: <https://archive.org/details/nicolas-montgermont>

More about the project and audio recordings: <https://pixelache.ac/posts/politics-and-poiesis-in-teleomatic-participation>

The project was coordinated by Pixelache members Juan Duarte and Mikko Lipiäinen, all the sounds are recorded by Kalle Kuisma from Korppi Radio.



Photo: Jaime Culebro

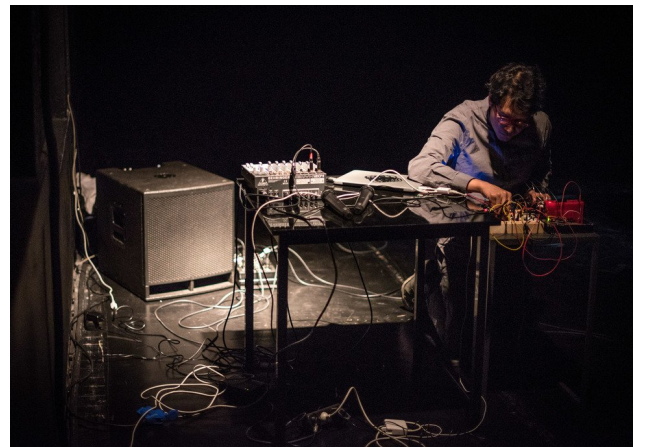


Photo: Jaime Culebro

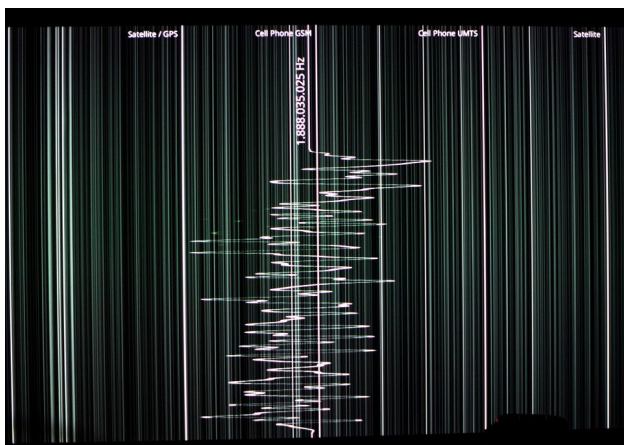


Photo: Jaime Culebro



Photo: Jaime Culebro

STORY DATA EXCHANGE

25. November 2018

In the Story Data Exchange workshop, led by member artist and pedagogue Arlene Tucker, we shared stories inspired by objects from various decades. These objects triggered our memories about the weather, which allowed us to reflect upon and make our own conclusions related to climate change. Artists and climate researchers were on location to help facilitate this collective experience.

On Sunday, November 25th, Story Data Exchange created a space in the Bokvilla library where people could share stories, write them down on cards or make an audio recording of their stories. These were then put into immediate action to study climate change. Your stories are data, pertinent information needed to understand the past, present, and future of what is happening climatically.

From the data gathering station, we then moved to the data analyzing area. As of now, we have received 82 pieces of data (stories). Stephany Mazon started to sift through the data by year, which opened up space for participants to understand collectively how to analyze data and then make various hypothesis. Each piece of data was dated, which helped better analyze the data. No conclusions were made on that Sunday, but the conversations opened up a lot discussion about choices we make and how they impact society and the environment. Also, conversations about memory and the possibility of skewing memories was very interesting. The range of ages that participated strengthened the conversations even more so!

A big thank you goes to Andrew Steinmetz who helped with the objects and display and Stephany Mazon who was on site to offer information from a climate researcher's perspective and shared how to start making sense out of collected data. Also, special thanks to Anna Voronkova who came as a participant, but was extremely proactive in getting cafe visitors to

join Story Data Exchange. Arlene Tucker is grateful for having been able to open up the space for discussions as important as climate change to happen in an active, reflective and creative way.

The project was proposed and organised by Pixelache member Arlene Tucker in collaboration with Stephany Mazon.

More about the project: <https://storydata.weebly.com>



Photo: Arlene Tucker

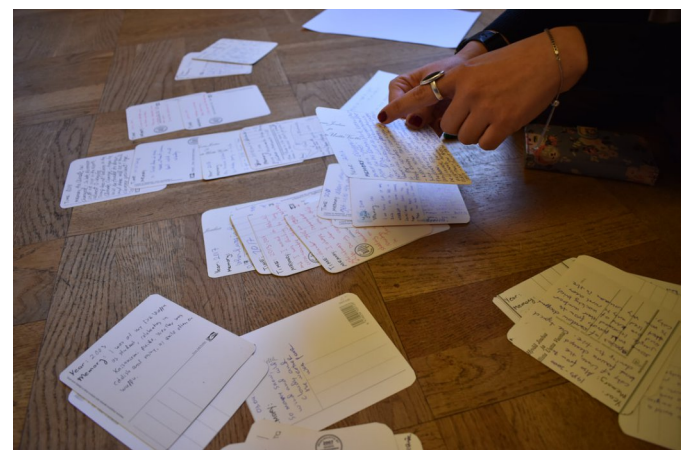


Photo: Arlene Tucker

TRASHLAB

6 year history report ..

After 6 years of Trashlab, it's new co-producer and host Saša Nemec, dived into our archives and wrote the following summary of the past 6 years of activity

A common Thursday evening, @Kuusi Palaa

A room filled with random people, all sit around a table, some soldering, others sewing trying to repair a set of boots that were supposed to be from leather... which was far from the truth. A disassembled bike in the far corner and three lads, each holding a beer, while discussing the best ways and tools for fixing the dismantled vehicle. The bike will remain in pieces until the next day, and probably, week. The person who was soldering screams: 'Aha!' while a motor is functioning again.

This is a normal day at one of our Trashlabs, events aimed to build up a community of artists, designers, hackers, makers, re- and up-cyclers and activists, who are all concerned with material and electronic waste in society today. And who all tackle this problem with creative and varied approaches.

Pixelache, as an association, has now operated with the Trashlab/Renewable Festivals theme for around six years. The wider scope of introducing the theme in the operating agenda was to gather knowledge and identify learning opportunities related to sustainable, low-carbon, renewable and decentralised production of do-it-ourselves energy. On top of that, it supports diverse attitudes in engaging, thinking and tinkering with waste, from something as simple as mending a button to assembling one's own power bank from waste batteries.

(Not so) Humble Beginnings

The exploration of the theme included uses of waste materials, biomass, kinetic-mechanic, solar and wind sources for electricity, as well as alternative human sustenance in our cultural production models, considering the implications from different angles and as holistically as possible. The theme was first proposed by Antti Ahonen (Pixelache and Koelse.org member) in 2011, initiated and facilitated by Andrew Gryf Paterson as part of the Pixelversity programme. Since, the Trashlab events have seen diverse iterations, with Trashlab monthly events (in form of lectures, workshops and seminars) explored experimental art-design-technology practices, between hacker and maker cultures, in the context of re- and up-cycling.

The initiative began with support from Aalto Media Factory with a funding grant via the Aalto University ARTS Design department, and with in-kind use of the premises of the Aalto Media Factory and staff support. The monthly 'Talking Trash(lab)' lecture series approached different topics from maker spaces, clothing design from scrap fabric, to waste management. and began with the seminal lecture 'How I learned to stop worrying and love trash' by Antti Ahonen in 2012. In the same year, Trashlab was also one of Pixelache Helsinki's contributions to Alternative Design Capital 2012. On top of that, the Trashlab team participated and organised several workshops: in Polymer Culture Factory (Tallinn), Aalto Media Factory's Fab Lab (Helsinki), and at the Wasteland Festival (Kouvola).

The Trashlabs were later (2013) opened to the wider public with the Trashlab repairing events, a sort of Repair Café type events, which took place in different Helsinki Maker Spaces and other easily accessible

spaces. The new approach, modelled on the Dutch 'Repair Cafés' was proposed by Päivi Raivio and then facilitated together with Andrew Gryf Paterson. The events were purposefully left open and with varied concepts as to allow a wider participation from the general public, and also to raise awareness of local maker and hacker spaces. The same year has also seen the establishment and the first iteration of the Recycling Olympic Games, generated from the minds of Justin Tyler Tate and Jan Pankovets (both from Error Collective). The Games were held also in 2015 and 2016 and will (hopefully) be again in the future.

Peer-based Learning Environment

'The spectrum of Trashlab will remain as wide as possible, allowing people, with different scopes of interest to develop and define the meanings with us.'

Andrew Gryf Paterson and Päivi Raivio

After the nomadic year, touring different studios and maker spaces in Helsinki, the 2014 Trashlab activity settled at Kaupunkiverstas in Lasipalatsi. The monthly events were comprised by Repair Café style events in the newly established Helsinki Library's Maker Spaces, spaces which were co-planned, also with Trashlabers' help. Albert Laine, Eero Yli-Vakkuri, Andrew Gryf Paterson and Päivi Raivio representing Trashlab, participated in the co-planning process of Kaupunkiverstas, during a workshop organised by the city library in Aalto University's makerspace - Aalto FabLab.

The participatory workshops continued in 2015 with supervision by Mikko Laajola, with the collaboration of

Sankariliiga - League of Heroes, where the Trashlab events have then taken place. The usual repair events are now also pumped-up by freestyle workshops employing waste material.

In 2016 the baton was headed over to our longtime partner, and now also Pixelache member, Justin Tyler Tate, previously already mentioned as one of the instigators of the Recycling Olympic Games. The events are now part of the monthly programming of Temporary (and later Kuusi Palaa), a now-deceased decentralised cultural venue in Helsinki.

The year 2017 saw the departure of Justin Tyler Tate as chief-of-operations and all-round-versed organiser, and the wrench has been passed on to Steve Maher and Saša Nemec. The events will continue on a monthly basis (except in the summer) and will first have the familiar form of Repair Cafés opened to the interested public, with the intention to re-establish the monthly lectures, workshops and seminars (started in 2012 and 2013). The already proposed themes and workshops are: Clothes Repair-a-thon, Ameliorating not Buying, Visual Repairing, Textile Mending, Kintsugi, Re-appropriation of Mending, Trash to Treasure, Zero Waste Home and Make not Break. The aim of the process is to distribute open-knowledge and engage in DIY and DIWO informal learning while identifying present and future modes of engaging with the wider community.

The events are (still) free of charge and the people participating are encouraged to bring their own broken items for repairing, mending or up-cycling and sometimes for further tinkering with no specific goal in sight. This addresses a wider objective of the events - to think critically about the relationship with our belongings and their (non)disposability.

Saša Nemec

A big thank you goes to all the organisers, helpers and tinkerers that have made Trashlab what it is today, an institution not ready to be recycled.

Thank you to:

Karthikeya Acharya, Antti Ahonen, Samir Bhowmik, Tommi Flinck, Hannah Harkes, Jukka Hautamäki, Ilpo Heikkinen, Cindy Kohtala, Albert Laine, Mikko Laajola, Steve Maher, Mia Mäkelä, Sara Milazzo, Saša Nemec, Jan Pankovets, Andrew Gryf Paterson, Päivi Raivio, Lotta Remming, Olli Suorlahti, Justin Tyler Tate, Ernest Truely, Eero Yli-Vakkuri, Harri Vähänissi and everyone who ever attended any of the events.

In the past six years Trashlab has collaborated with organisations and lecturers from: Koelse (FI), Kokomys (FI), Helsinki City Library and the library Maker Spaces (FI), Aalto Media Factory (FI), Aalto University (FI), Polymer Cultural Factory (EE), Baltic Film & Media School (EE), Wasteland Festival (FI), Vaatevallankumous (FI), de Spullenmannen (NL), Goldsmiths University (UK), Kulturlabor Trial & Error (GE), SHALIN Helsinki ry (FI), Access Space (UK), Aalto Lahti Centre (FI), Reet Aus Design (EE), Wärk Festival (FI), etc.

Honourable mentions: Gold Diggers, The Battery is the Message, Creative Neighbourhood Skills, Recycling Olympic Games (R.O.G), Talking Trash(lab), Community Power Bank – Recycling Lithium-ion Battery Workshops 2016-2017.

In 2018 TrashLab continued with two sessions in Helsinki at Kuusi Palaa's premises and one in Seinäjoki, with support from Seinäjoki Taidehalli, Mullistaja, Leader Liveri and Maaseuturahasto. The project is nowadays coordinated by Pixelache members Steve Maher and Saša Nemec.

For more information go to:

<https://www.pixelache.ac/projects/trashlab>



Photo: Saša Nemec



Photo: Saša Nemec



Photo: Pii Anttila

ZERO WASTE OFFICE

January - December 2018

The Zero Waste was a project to raise the knowledge and the possibilities of reducing and recycling waste. Pixelache's own office in Suvilahti was used as the physical location for the project. The goal was to make the office completely waste free, to turn it into a zero waste space.

In practice, this meant that all normal office and household waste was recycled according to the possibilities in Helsinki year 2018. A public workshop with a professional teacher from Kierrätyskeskus was organized on the 16th of March 2018 at Pixelache's office with seven participants attending. The principles and basics of recycling were explained and discussed at the workshop. The project went on at the Pixelache office for a full year and will continue in 2019.

As a result of the project, some 3kg of materials that were not possible to recycle were collected. Artist John Dunn built a "Totem pole of waste" out of those materials. The totem pole is exhibited at the Pixelache office in Suvilahti.

The project is coordinated by Pixelache affiliate Jan Liesaho, while the totem pole of waste was created by artist John Dunn.



Photo: Jan Liesaho

FINANCIAL REPORT

Pixelache received grants from Taiteen edistämiskeskus 65 000 euro, Helsinki city 20 000 euro, Kulturkontakt Nord Art and Culture programme awarded 23 000 euro. exclusively for the Biosignals-project.

Most of the incomes were allocated towards Pixelaches main projects Biosignals, Post Maker Camp, Social Tools/Convivial Mechanics and Collective Intelligence.

The financial result of the year shows a surplus of 443,06 euro.

Kiitos Paljon, thank you!



Taiteen edistämiskeskus
Centret för konstfrämjande
Arts Promotion Centre Finland



Nordic
Culture Point



GOETHE
INSTITUT

ONLINE PRESENCE



Facebook

Overall the reach of the Facebook Page posts, as well as the events is steadily increasing. This can be attributed to more focused social media interactions from Pixelache, which has now implemented an active Newsletter, as well as Facebook and Twitter postings throughout the week, not just before and during our sporadic events. The overall posting has been also steadily increasing, to prioritise Pixelache's, as well as members' and collaborators' projects and content, this has led to more follower engagement with Post Reach increasing to 1K during the bigger events (Mini-Festivals) and an overall increase of Event's Reach of 45K. We have seen a steady increase in Facebook likes as well as followers and we met last year's goal to reach 3000 followers. We now have 3141 followers, a 5,37 % increase from last year. The membership of the groups that Pixelache is managing (Pixelaching, Trashlab, Ferment Lab, etc.) has decreased by up to 23,13% less.



Twitter

The platform has seen a steady increase in followers and re-tweets of content throughout the year, with spikes of up to 3K Tweet impressions during our bigger events. The number of followers remained steady at around 2.1K



Instagram

As there was no centralised festival, we did not give much attention to our Instagram platform, still, the following has increased with 49 new followers. The Instagram platform will be reinstated in April 2019 for the next festival.

Webpage

The website pixelache.ac saw a big decrease in 2017 (by more than half) due to a lesser number of public events and decreased annual budget. It continued at this lower level in 2018, with approximately 14,500 visit over the year, with an average of 500-700 visits per month spread over the year, with higher peaks in this range when events took place and were promoted.

As noted above, our social media promotion was made from late 2017 onwards by a dedicated social media manager (member Saša Nemeč), gathering the attention economy of the mobile information browser to our social media presences. However, not all of those posts pointed back to our own webpages, due to the lack of project presentation by members there. Many of the webpage blog posts in 2018 were retrospective or reporting events or activity (The use of 'Instafund' by members required a reporting blog post).

The decentralised production clusters of Pixelache members also diffused attention from our main webpage. There was not a centralised festival, nor a festival.pixelache.ac webpage created, which usually peaks online attention at pixelache.ac. The practice of festival-related interviews which began in 2015, and drew attention to our upcoming events, did not happen with decentralisation.

Several of the most active projects were communicated primarily from different websites and platforms. For example, Social Tools Conference (socialtools.us), Meanwhile in an Abandoned Warehouse podcasts (miaaw.net), and Collective Intelligence (collectiveintelligence.fi) all had independent websites promoting their projects, while Parasite Radio and BioSignals promoted their activity via Korppiradio (korppiradio.net).

Lastly, explaining some of the above, our web-page development has been rather neglected since 2016, with at times confusing layout and arrangement for newer members. Considerable attention is necessary in the future, following the festival 2019, about how to best make an archive and active website for Pixelache Helsinki.

PRESS

BIO SIGNALS

20 | VABA AEG | Pärnu Postimees

9. JUUNI 2018

Uus kunstifestival ootab uudistajaid Virtsu rannikule

Anu Jürisson

Virtsu tuulisel rannikul Väinamere kaldal Mere puistee lõpus on juba nädala algusest kivide ja pöösaste vahel toimetanud eri riide uusmeedia, maastiku-, bio- ja tantsukunstnikud. Selleks et aimu saada, milliseid loovimpulsi see inimtühi paik neis tekitab, tasub täna kell 13 kohale minna ja osa saada kunstifestivali Toortuumik kulminatsioonist.

Kui visuaalkunsti näitusi ol- lakse harjunud esitlema ja külas- tama valgetes steriilsetes galerii- ruumides ja tantsuetendusi vaatama blackbox'i mustade seinte vahel, siis siin raamivad teoseid vaid horisont, maa ja taevas.



Kui näitusi ollakse harju- nud külastama steriilsetes valgetes galeriides, siis siin raamivad teoseid vaid horisont, maa ja taevas.

paelusi erisuguste erialade Põh- ja- ja Baltimaade ülikoolide tu- dendeid võimalusest haarama.

Algatus saab teoks Põhjamaa- de uusmeedia ja tantsukunste residentuuriprogrammi DaMa Network (tantsu- ja meediakunsti võrgustiku), Pixelache'i ja MTÜ Maalabori koostöös, muusikat mängib DJ Urmas Isand ja toetus- tust pakuvad ajutised kodukohvi- kud.

Sedalaadi kunstnike residen- tuur ja festival toimub Virtsus es-imest korda.

"Ideed Virtsus midagi korral- dada sündis mul paar-kolm aastat tagasi, kui ma Aasias reisisin ja seal maastikuinstallatsioone tein, selgitas üks korraldajaid Lilli Tõlp. "Ma teadsin, et pean ühel hetkel Eestisse tagasi tule- ma ja mul ei olnud konkreetset plaani, mida siin teha. Mõtlesin, et hea küll, mul on siin see maal- lapp – kolm hektarit Virtsus –, võib-olla jätkan siin sellega, mil- lega Aasias alustasin, aga mitte seda maad ainult enda installat- sioonide tegemiseks kasutada, vaid lasta teistelgi siin loomingut esitleda."

Kuna rannikul on väga tuuli- ne, tuleks festivalile tulijal soojalt riidesse panna.



Urmas Luik

■ Toortuumiku kunstifestivalil sünnivad teosed inspireerituna Virtsu ranniku loodusest.

Lääne Elu

Duunitori

IT TEAM LEADER, Vantaa
Lue Heide
Vastaava ohjaaja
Lue Heide

Avaleht Uudised Paberleht Arvamus Majandus Kultuur Sport Galerid Mis juhtub?

Avaleht Artikkel Galerii looduskunstifestival Toortuumik Virtsu rannas

Artikkel Galerid Kultuur Pealugu Uudised

Galerii: looduskunstifestival Toortuumik Virtsu rannas

LE Kale Iives
kale@le.ee

7. juuni 2018 15:59

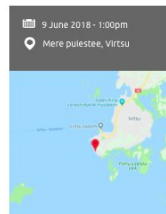


International Nature and Media Art Festival Toortuumik

Program includes exhibition, dance performances, forest hikes, artist talks and more



KUNSTIFESTIVAL
TOORTUUMIK



EVENT OVERVIEW PROGRAM ARTISTS

During one-week residency invited artists will create workshop activities, artistic research related to biosignals, site specific installations in natural settings using eco-friendly materials combined with electronic communications. Dance students will also work on performances inspired by the location.

Program includes exhibition, dance performances, artist talks and more. Residency program is filled with workshops. Juan Duarte is going to run a workshop on building instruments for sonic interaction with the environment and augmented listening. <http://juanduarte+gno.com/Artefactos-Eolicos>

ORGANISERS: Lilli Tõlp (Maalabor), Henri Hott (DaMa), Andrew Paterson (Pixelache)

DaMa is part of Nordic / Baltic networks of higher level Dance education institutions and New Media education institutions. It organizes annual courses, exchanges and workshops which take place in Finland, Sweden, Iceland, Denmark, Latvia, Estonia and/or Lithuania. <http://medialappi.net/dama/>

Pixelache Helsinki is an association of artists, cultural producers, thinkers and activists involved in the creation of emergent and experimental cultural activities. Amongst their fields of interest are: experimental interaction and electronics, renewable energy production/use, audiovisual culture, media literacy & ecology and engaging environmental issues. Pixelache contributes to Toortuumik as part of its Biosignals project about site-specific sound art, narrations and nature-based data streams by human and non-human cultural producers during Summer-Autumn 2018. The project is funded by Nordic Culture Contact Art & Culture programme. <http://pixelache.ac/pages/about>

> <https://www.pixelache.ac/projects/biosignals>

Pärnu Postimees

ISAMAA ESIND

"Inimene, kes on läinud poliitika"

POSTIMEES

PÄRNU POSTIMEES

UUDISED ARVAMUS KULTUUR VAE

Valimised 2019

Video

Galerii

Sport

Krimi

Elu

Kool

Ajalugu

Maa Elu

Pärnu Postimees

> Tasuline

> Paberleht

> Sipelgapesast loodi biokunsti

Anu Jürisson

kultuuritoimetaja

26

12. juuni 2018, 0:00



FOTO: Urmas Luik

Millist heli tekitavad puujuured või sipelgapesa ja kuidas sellest sünnib eksperimentaalne heliteos? Eri maade tudengid ja professionaalid sidusid teaduse loominguga ja tegid läinud nädalal Virtsu ranniku ürglooduses biokunsti.

KUUSI PALA

in community spaces.

ARCHIVED EVENT : SAMIR BHOWMIK: THE BATTERY IS THE MESSAGE -- 18 MAY 2018

18:00 -- 19:30



Organized by

Pixel Frequency ry (Pixelache Helsinki)

Where

Kuusi Palas Kolmas linja 7, FI, 00530

SEE ON MAP

Entrances/tickets

Free entry

Notes

Main room

Kuusi Palas stayed open for other people to use during this event, even if they were not participating in it.

Event description

New media technologies are dependent on energy and material resources. Especially for mobile and handheld devices, batteries today constitute the primary backbone of portable energy storage and supply. Despite over decades of research, they remain assemblages of messy chemicals, hazardous, black-boxed and subject to thermal runaways. This talk excavates the battery as a key component of media technologies, that not by itself can be considered media for dataflows, but without which media cannot operate nor exist. How is the battery's obsolescence tied to modern media and its throwaway origins? Why and how hardware design came to conceal it and how software today merely provides a surface tweak? From mining to manufacturing to toxic landfills, what are the materialities of the battery's contemporary life-cycle in the so-called circular economy? By a thorough excavation, Samir Bhowmik contends that a historical and technological understanding of portable energy storage is critical to shaping an environmentally-ethical future of new media.

Bhowmik will also present the Community Power Bank (CPB) workshops at Pixelache Helsinki in 2015-16. The project recycled Lithium 18650 batteries with community participation and re-purposed them to build power banks for handheld media devices. The workshops were conducted at the Museum of Photography and at the OSCE (Open Source Circular Economy) Days in Helsinki, Finland.

The lecture will be streamed live via Korppiradio (korppiradio.net) together with radio programme related to the talk's theme.

KORPPIRADIO - VAPAA POSTKAPITALISTINEN ILMATILA



Korppiradio on vapaiden äänien anarkistinen yhteisömedia, johon sisältöä tekee korppien avoin tekijäkollektiivi. Uusille tekijöille järjestetään työpajoja tyyliin tee-se-yhdessä, tee-se-itse. Studiotila sijaitsee Helsingin Vallilassa, mutta lähetyksiä voi tehdä kaikkialta maailmassa. Ohjelmistossa on yhteiskuntakriittistä keskustelua sekä elävää epäkaupallista kulttuuria kuten jameja, radiotaidetta ja vapaata musiikkia. Tulossa kesällä 2018 muun muassa: pixelache.ac/projects/biosignals



korppiradio.net

ARTLABORATORY BERLIN

Workshop:

BioSignals

25. August 2018



From Left: Juan Duarte, Photo: Andrew Gryf Paterson, Sarah Hermanutz & Nenad Popov, Liv Photo: Andrew Gryf Paterson

BioSignals ist eine Reihe ortsspezifischer Klangkunst, Erzählungen und nichtmenschlichen Kreaturen im Sommer und Herbst 2018, ergänzen Festival in Helsinki im Frühjahr 2019. Das Projekt konzentriert sich auf Biosemiotik, bei denen Energie als Medium und Kommunikation verstanden werden. <https://www.pixelache.ac/projects/biosignals>

Künstler/innen: Sarah Hermanutz und Nenad Popov, Andrew Gryf P Juan Duarte, Krisjanis Rijnieks, Krista Dintere, Laura Beloff, Lilli

Foto links von Lilli Toip,

CLIMATE CHANGES IN THE CITY

32 • **voima** 9/2018

Analyysi

Suvilahti – Helsingin vasen aivopuolisko

Helsingin kaupunkisuunnittelu tapahtuu ylhäältä alaspäin. Samalla kun kaupunkia rakennetaan täyteen, kansalaisten vaikutusmahdollisuudet ja suunnittelemattomat tilat jäävät minimiin.

TEKSTI EGLE ODDO JA PEDRO AIRÉO KUVAT PEDRO AIRÉO

HELSINGIN Suvilahti on 2017 tirkkää yhtiöllinen alue. Paikalliset ihmiset toimivat kiertävänä voimana, jota voitaisiin ottaa käyttöön osallistavasti, ympäristöystävällisesti ja ruohonjuuritasolla käsin. Tapaaminen tulokseen syntyvä kaksi ehdotusta. Ensimmäinen ehdotus oli uudelleenjärjestelyä avoimen Suvilahden. Sen tehtävänä olisi kiertävää ja ottaa uudestaan käyttöön alueen rakentamisen ja rakennuksen purkamisen sivoruutena syntyvä ylimääräinen tila. Toinen ehdotus koski uuden työkalun kehittämistä yhteisöllisen kaupunkisuunnittelun tueksi.

Ensimmäisen ehdotuksen taustalla oli huoli rakennuksen ympäristövaikutuksista. Tampereen yliopistossa vuonna 2016 tehdyn tutkimuksen mukaan Euroopan maista Suomi purkaa eniten vanhoja rakennuksia. Tulos on hälyttävä, kun otetaan huomioon, että rakennusteollisuus on todennäköisesti yhteiskuntamme suurin saastuttaja.

Toinen ehdotus koski kolmesta kehittyneestä suunnitelmasta: väliaikaisesta, liikkuvasta tilasta, joka on avoin monenlaiselle spontaanille käytölle ja jota ei määrit-

rellä brändämisessä kautta. Ehdotettu tila toimisi kokeellisena työkaluna. Se brändäisi paikallisesti ja konkreettisesti tietoa käyttäjien välillä ja mielipiteitä. Alueen suunnitelma vastaa vastaavaa tiedonkuvaa varsin uuteen paikkaan. Näin kansalaisten ehdotukset voisivat yhdistyä virallisesti ja ruohonjuuritasolla käsin. Tällä hetkellä Suvilahden tulevaisuus on tavallisten kaupunkilaisten näkökulmasta epäselvä. Kukaan ei tunnuta tarkalleen tietävän, mitä sen

KAUPUNKIT OUVAT NYT BRÄNDÄJÄ, JOISSA RAKENNUSTEN JULKISUUT EHDOT ENÄÄ SUOJAA ASUKAITA TAI KULTTUURIA. UAN AIRBNB-KANSALAISTEN EHDOTUS.

Voittoa suunnitelmalla brändäsi ja tuoreita epäilyjä kaupunkisuunnittelun ammattilaisista. Yksi ominaisuus herätti välikäskeä ehdotuksessa kuitenkin huomion myi muuten: kaikki on suunniteltu valmiiksi! Ehdotuksessa ei ole ainoastaan aluetta, jonka suunnittelijat olisivat jättäneet kokonaan yksityiskohdat kokonaiskuvasta. Kaupunkisuunnittelun tehtävä on suunnitella tilan vapaus ottaa spontaanisti, osallistavasti ja kokeellisesti infrastruktuurissa.

KAUPUNKISUUNNITTELU ei ole tiedot. Kaupunki ei voi koskaan ajeta "tallennetun otteen", ja ne rakennetaan aina mahdollisuuksien mukaan. Tällä hetkellä Suvilahden tila on pyrkivä yhteisöllinen kaupunkisuunnittelun niminen otteita.

Ennen 1900-luvun uudet kaupunkisuunnittelun ja kalastuksen välinen maan alueen tulevaisuus on käsitteellisesti hahmotettu. Sitten kaupunkia hallittiin yhäältä alaspäin kehittäen.

Helsingin kaupungin pormestari Jan Vapaavuori puolestaan ilmaisi



Paikallisten ihmisten ehdotus Suvilahden alueen kokeelliseen käyttöön. Helsingin kaupungin suunnitelmien mukaan.

tuolla suunnitelmalla. Kaikkien rakentamisen tarvittavat työt loppu. Hygienian, turvallisuuden ja elämisen parantaminen. Toinen ehdotus koski kolmesta kehittyneestä suunnitelmasta: väliaikaisesta, liikkuvasta tilasta, joka on avoin monenlaiselle spontaanille käytölle ja jota ei määrit-

SUUNNITTELMATON ALUE ei ole tyhjiä, vaan merkittävä epäonnistuminen. Ne voivat olla täysin interaktiivisia syntyä. Ne ovat paikkoja spontaanille ja mielikuvitukselle tilan käyttöön. Ne tarjoavat myös mahdollisuuden testata osallistavien tilojen käyttöä.

SUVILAHDEN SUOJELUUN rakentamisen ja kalastuksen välinen maan alueen tulevaisuus on käsitteellisesti hahmotettu. Sitten kaupunkia hallittiin yhäältä alaspäin kehittäen.

Helsingin kaupungin pormestari Jan Vapaavuori puolestaan ilmaisi



EU ottaa askeleen sosiaaliseen suuntaan

EUROOPAN UNIONIN arvosteluilla, että se on panostanut enemmän teknokratian ja markkinoiden unionin kuin ihmisten hyvinvoinnin unionin. Sosiaalinen ulottuvuus on jäänyt vähemmälle huomiolle, vaikka kysymys on EUn perustarpeista.

Ossayn on se, etteivät sosiaalitalon ja koulutuspolitiikka voinnista kuulu EUn toimintaan. Harmonisointi on valitettavasti myös sen takia, että Euroopan maat ovat erilaisia ja niiden sosiaalipolitiikat ja työt ovat erilaisia.

Vuosi sitten EU teki kuitenkin merkittävän poliittisen linjauksen ja hyväksyi 20-kohteen sosiaalisen pilan julkistuksen Göteborgissa. Juhlista ei ole lainkaan sitoumus, mutta kaikki ja senmaailta ovat sitoutuneet sen periaatteisiin, jota ovat sukupolven välinen tasa-arvo, yhtäläiset mahdollisuudet työllä, sekä oikeus riittävään toimeentuloon ja sosiaaliseen suojeluun.

Kuluneen vuoden suurimmat saavutukset liittyvät hankkeisiin, jotka ovat käynnissä jo ennen Göteborgin huippukokousta, kuten parannuksia lähetettyjen työntekijöiden oikeuksiin sekä nuorisotakuun. Uusia pieniä askeleita ihmisten hyvinvoinnista on kuitenkin luovassa lähtötilassa.

Tällä hetkellä neuvottelee muun muassa epävarman työn kukaan keikka- ja alustajien työntekijöiden oikeuksia sekä Euroopan työväenliikkeen perustamisesta. Uuden viraston tehtävänä olisi torjua rajatyläviä työ- ja sosiaalissääntöjä.

Sosiaalisen pilan julkistus on tärkeä saavutus, vaikka periaatteessa EU-jäsenmaat lupautuvat lähinnä edistämään niitä arvoja, joihin oivat jo EUn perussopimuksessa sitoutuneet. Kuntien ja alueiden eriarvoisuuden vähentäminen todella nousivat Euroopan parlamentin ajaksi merkittäviä kriteereiksi sosiaalisten tavoitteiden rahoitukselle, vaikka jäsenmaiden hallitukset eivät näitä tuottaneet. Tavoitteissa on väkivaltainen, jos rahoituspolitiikka ei ole kunnossa. Siksi EUn seuraavassa vuosien 2021-2027 kattavassa rahoitusohjelmassa pitää tuntuvasti nostaa sosiaalisen pilan tavoitteiden rahoitus.

LIISA JAAKONSAARI
EUROOPAN PARLAMENTIN JÄSEN
LIISAJAAKONSAARI.FI

S&D Sosiaalinen, Demokratian



Näkymä Suvilahdesta. Taustalla Suomen asema-alueen yleispiirteitä.



Climate Changes in The City: Participatory Urban Planning debate in Helsinki

44 views

1 0 SHARE SAVE ...

OTHER



PIKSELÄHKYN PIXELKIDS SEINÄJOELLA



BROADCASTS

KUUNTELE KORPPIRADIOTA:
korppiradiology 250 kbps live stream
► korppiradiology-ogg
korppiradiology 64 kbps live stream
► korppiradiology-ogg

RAKKULATIKKO
Korppiradiology
08.4.2009 - 08.4
<https://www.korppiradiology.fi/korppiradiology>

Parasite Radio
Politics and Poetics in Telematic Participation
23rd March 2018 17:00 - 23:00

Thursday 21st - Wednesday 27th September 2017
Sissila Pakkaupungista's Parasite Radio
Although many avant-garde artists dreamed about taking over communication channels, they ultimately succeeded by colonizing the discourse networks of their time with small institutions that were based on a creative abuse of media technologies and practices.

Sally Parasite Radio's partner Parasite 88 in Mexico City has been cancelled due to the quarantine. We send our best wishes and condolences!
Tuesday 16-00-17:00 Asian African Artists live stream from Mex gallery.

KUUNTELE KORPPIRADIOTA:
korppiradiology 250 kbps live stream
► korppiradiology-ogg
korppiradiology 64 kbps live stream
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WSF2018
PoriPori 10.3.10-12.3.10. Radio Salvador - Helsinki - Amstel
conexões livres por um outro mundo possível

radio conexões livres
salvador • helsinki • arraial

Platzchen Porissa Radio verkottuu Brasilian
Hollantimaa Porissa Salvadorissa suoraan 1000 virtuaalisen
johtavasta Maailman sosiaaliturun ohjelmasta Radio Salvador -

KUUNTELE KORPPIRADIOTA:
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PixelAche Talks
► Climate Changes in the City 22.11.2018
Climate Changes in the City 22.11.2018 @ Design Museum

The left brain hemisphere concerns the detail, the right the larger scale, they need to coexist and communicate in order to be the masters of chaos. In a growing complex world, history seems to be learning, as most growing cities, towards experimentation, but in reality it shuts down spaces where such has started before us and its spontaneous, cooperative processes from independent citizens. So why are cities being built towards permanent structures? Why is top-down winning the needed balance? Why are there so many empty buildings? Why such rigidity in cities when most of us citizens are becoming more and more fluid in changeable life styles? Do we need pockets of chaos in the cities, like Suvolahti in Helsinki, to feed this duality between the left and the right brain?

KUUNTELE KORPPIRADIOTA:
korppiradiology 250 kbps live stream
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korppiradiology 64 kbps live stream
► korppiradiology-ogg

RAKKULATIKKO
Korppiradiology
08.4.2009 - 08.4
<https://www.korppiradiology.fi/korppiradiology>

BioSignals Schedule
Event in Mid May 2018 (Friday 18.5.)
Presented by: Helsinki related to Radio features, emerge as communication & Launch of BioSignals radio broadcast.
BioSignals member present: Sami Shamsi, Andrew Gylf Pedersen, Oskar de Carman (Söder Stockholm)
Radio live from workshop, focusing on better emerge as communication: the selection of related content from Parasite Radio 2017 broadcast.
BioSignals: Sami Shamsi - New Battery is the Message (18.05.2018 Kuvast, Paimio)
Event #2: Late May 2018 (Sat 18.5.)
Workshop: 18.05.2018 (Sat 18.5.) (Kuvast, Paimio) 20.5-21.5 (Kuvast, Paimio) & public event: 21.5 of soundscapes in Paimio
BioSignals member present: Sami Shamsi (20.5-21.5), Kuvast, Paimio (21.5-22.5), Kuvast, Paimio (22.5-23.5), Kuvast, Paimio (23.5-24.5)
BioSignals: Sami Shamsi - New Battery is the Message (18.05.2018 Kuvast, Paimio)

KUUNTELE KORPPIRADIOTA:
korppiradiology 250 kbps live stream
► korppiradiology-ogg
korppiradiology 64 kbps live stream
► korppiradiology-ogg

RAKKULATIKKO
Korppiradiology
08.4.2009 - 08.4
<https://www.korppiradiology.fi/korppiradiology>

Ilmoilla / On Air:
KORPPIRADIO LIVESTREAM: 04 MP3: 258 CDS

CURRENT SHOW >>> RADIOTAIDE
Workshop: 18.05.2018 (Sat 18.5.) (Kuvast, Paimio) 20.5-21.5 (Kuvast, Paimio) & public event: 21.5 of soundscapes in Paimio
BioSignals member present: Sami Shamsi (20.5-21.5), Kuvast, Paimio (21.5-22.5), Kuvast, Paimio (22.5-23.5), Kuvast, Paimio (23.5-24.5)
BioSignals: Sami Shamsi - New Battery is the Message (18.05.2018 Kuvast, Paimio)

PROGRAMME TODAY
RadioAide

TIME	PROGRAM NAME	DETAILS
00:00 - 00:05	Night Shift	
00:00 - 18:00	Korppiradiology live stream	
18:00 - 19:00	Post Maker Podcast	READ MORE
19:00 - 00:00	RadioAide	

LINKS

BIOSIGNALS

Samir Bhowmik: The Battery is the Message -- 18 May 2018 18:00 — 19:30

Kuusi Palaa website, date N/A

<https://kuusipalaa.fi/events/samir-bhowmik-the-battery-is-the-message/samir-bhowmik-the-battery-is-the-message>

Korppiradio with Biosignals Advertisement
Voima 4/2018 p.6. (In Finnish)

<https://voima.fi/tiedostot/voima-4-2018-s.pdf>

Pixelache's BioSignals 2018

Samir Bhowmik's blog, date unknown

<http://samirbhowmik.cc/2018/04/26/the-battery-is-the-message-2018-pixelaches-biosignals-university-of-the-arts-helsinki/>

Biosignals broadcast on Korppiradio.net
18. May 2018

<http://korppiradio.net/biosignals/>

SOUND DAYS BioSignals seminar – May 28 16:00 Türgus str. 9

MPLab (Art Research Lab) Liepaja University blog, 27. May 2018

<http://sound.mplab.lv/2018/05/27/sound-days-biosignals-seminar-may-27-1600-turgus-str-9/>
<http://mplab.lv/en/notikumi/0/156/>

Biosignals broadcast on Korppiradio.net
28. May 2018

<http://korppiradio.net/biosignals/>

International Nature and Media Art Festival Toortuumik EV100 (One hundred years of the Republic of Estonia) website

<https://www.ev100.ee/en/international-nature-and-media-art-festival-toortuumik>

Virtsu rand vaimustab Euroopa kunstnike

Lääni Elu, 9. June 2018 (In Estonian)

<https://online.lee.ee/2018/06/09/virtsu-rand-vaimustab-euroopa-kunstnike/>

Galerii: ühepäevanäitus Toortuumik Virtsu rannas
Lääni Elu, 7. & 9. June 2018 (In Estonian)

<https://online.lee.ee/2018/06/07/galerii-looduskunstifestival-toortuumik-virtsu-rannas/>
<https://online.lee.ee/2018/06/09/galerii-uhepaevanaitus-toortuumik-virtsu-rannas/>

Uus kunstifestival ootab uudistajaid Virtsu rannikule
Pärnu Postimees, 9. June 2018 (In Estonian)

<https://parnu.postimees.ee/4501619/uus-kunstifestival-ootab-uudistajaid-virtsu-rannikule>

Sipelgapesast loodi biokunsti

Pärnu Postimees, 11. June 2018 (In Estonian)

<https://parnu.postimees.ee/4502708/sipelgapesast-loodi-biokunsti>

Galerii: Virtsus kogeti inimtühja paiga võimet tekitada loovimpulsse

Pärnu Postimees, 11. June 2018 (In Estonian)

<https://parnu.postimees.ee/4502359/galerii-virtsus-kogeti-inimtuhja-paiga-voimet-tekitada-loovimpulsse>

Need olid Pärnumaa kultuuriaasta kirkamad hetked
(Toortuumik festival mentioned as one of most influential events in Pärnumaa region in 2018)

Pärnu Postimees, 28. December 2018 (In Estonian)

<https://parnu.postimees.ee/6486584/need-olid-parnumaa-kultuuriaasta-kirkamad-hetked>

Art Laboratory Berlin documentation page

24. - 25. August 2018 (in German and English)

<http://www.artlaboratory-berlin.org/html/de-event-43.htm>

Biosignals broadcast on Korppiradio.net
25. August 2018

<http://korppiradio.net/biosignals/>

INTER-PAGAN NETWORK

Post-symposium Conversation on 'Rites and Terrabytes': Traces, Keywords and Post-colonial Learnings
Echo Gone Wrong blog, 29 January, 2019
<http://echogonewrong.com/post-symposium-conversation-rites-terrabytes-traces-keywords-post-colonial-learnings/>

Curatorial & Biographical Conversation Approaching the 8th Inter-format Symposium on Rites and Terrabytes in Nida Art Colony
Echo Gone Wrong blog, 14 March, 2018
<http://echogonewrong.com/curatorial-biographical-conversation-approaching-8th-inter-format-symposium-rites-terrabytes-nida-art-colony/>

Also ARTNEWS.LT in Lithuanian:
<https://artnews.lt/kuratorinis-biografinis-pokalbis-artejant-8-ajam-inter-formato-simpoziumui-apie-skaitmeninio-izeminimo-apeigas-46529>

Inter-format Symposium on Rites & Terrabytes at Nida Art Colony
Echo Gone Wrong, 24th June 2018
<http://echogonewrong.com/inter-format-symposium-rites-terrabytes-nida-art-colony-2/>

Inter-PAGAN network to research, discuss and perform indigeneity within contemporary art, music and new media in Northern Europe
Echo Gone Wrong blog, 25 September, 2017
<http://echogonewrong.com/inter-pagan-network-research-discuss-perform-indigeneity-within-contemporary-art-music-new-media-northern-europe/>

Every Contact Leaves a Trace
Scottish Sculpture Workshop blog, July 2018
<http://www.ssw.org.uk/every-contact-leaves-a-trace/>

Betraktninger om landskap
KunstForum (Oslo), 06. June 2018
<https://kunstforum.as/2018/06/betraktninger-om-landskap/>

PARASITE RADIO

World Social Forum 2018: Radio Salvador - Helsinki - Arraial
16. March 2018, 13:00 - 20:00
<http://korppiradio.net/wsf2018-2/>

Politics and Poiesis in Telematic Participation broadcast on Korppiradio.net
23. March 2018, 17:00 — 23:00
<http://korppiradio.net/parasite-radio-2/>

PIXELKIDS
<https://www.kasityokoulurobotti.fi/2018/11/4346/>

TEMPORARY PAVILLION RESEARCH

Climate Changes in the City broadcast on Korppiradio.net
22. November 2018, Design Museum
<http://korppiradio.net/pixelache/>

Suvisahti - Helsinki vasen aivopulisko, in Voima 9/2018
<https://voima.fi/artikkeli/2018/suvisahti-helsingin-vasen%E2%80%89aivopulisko/>

Climate Changes in the City :: 22.11.2018 @ Design Museum via YouTube
https://www.youtube.com/watch?v=2m3cKyjQ6N8&feature=youtu.be&fbclid=IwAR2g9q6BBQCQa1G_7Sr7vRNI-MCDYX_KT-hqt-zA44gi2M0ntLMAAEwMFyhk

PARTNERS AND VENUES

PARTNERS

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 Anna Voronkova
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 Catalysti Ry
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 Fondazione Orestiad (IT)
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 ITAPECO (BR)
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 Karoliina Luoto (Codento)
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 Maalabor (EE)
 Maka (Oaxaca, MX)
 Maikki Siuko (Sitra)
 MpLab / Art Research Lab (LV)
 Museum of Impossible Forms
 Myymälä2
 Nati Lombardo (Loomio/Enspiral, NZ)
 Nida Art Colony (LT)
 Nick Mahony (Cultural Democracy Movement)
 Oona Frilander (Demos Helsinki)
 OsloMet (NO)
 Parasite Radio
 Pedro Aibeo
 Porto Seguro (Juliana Queiroz dos Santos and Rafael
 Emídio Torres)
 Rich D. Bartlett (Loomio/Enspiral, NZ)
 Roi Ruuskanen (Käsityökoulu Robotti)
 Scottish Sculpture Workshop (SCO)
 Sophie Hope (Cultural Democracy Movement, UK)

Stephany Mazon
 Sven Latzel (Sociocracy 3.0, DE)
 Sylvian Skinship
 Tapio Mäkelä (Merikerho)
 University of Arts Helsinki
 Vytautas Michelkevicius (Nida Art Colony, LT)

VENUES

Art Laboratory Berlin (DE)
 Arraial D'ajuda (BR)
 Design Museum
 Future Lake
 HIAP Suomenlinna (Juttutupa)
 Kamppi metro station platform
 Kuusi Palaa
 Maalabour Art and Nature Park (EE)
 Merikerho
 Museum of Impossible Forms
 Nida Art Colony (LT)
 Seinäjoki Art Hall
 WHS Theatre

CONTACTS

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andrew ..at.. pixelache.ac

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Andrew Gryf Paterson, Antti Ahonen, Oliver Kochta-Kalleinen, Steve Maher, Saša Nemec, Egle Oddo, Ulla Taipale

FINANCIAL ADMINISTRATOR

Jan Liesaho
jan ..at.. pixelache.ac

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John W. Fail

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